



The Role of Creative Drama in Creativity Development of Children Aged 5 to 7 Years

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ABSTRACT

The creative drama is a branch of the theater that takes care of the child before it draws on the scene, revealing its demands, desires and abilities by using motion and plays, imitation and replication. The creative drama, along with emotional games, participation and active communication with the group helps mental health of the child. The purpose of this study was to examine the application and ability of drama in the creation of the child's thinking and questioning as well as creative mentality, and to examine the role of constructive elements (motion-dialogue-play and imagination) and their ability to develop the child's mind and mental by contemplating the effectiveness of the creative drama on mental activation of person, society and thinking production. For this purpose, 25 children aged 5-7 years were trained by creative drama. The research sample has been selected by non-random and accessible (targeted) method. By conducting creative drama classes, the children's behaviors tested in artistic activities and increase of participation in group activities. In this research, a researcher-made questionnaire with 25 questions was constructed based on Likert scale and its reliability was calculated based on Cronbach's alpha using SPSS software. Reliability was obtained as 0.93% which was estimated at acceptable level. The results show that creative drama has a significant effect on children's creativity.

KEYWORDS: Creative Drama, Creativity, Improvisation, Dialogue, Participation.

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I. INTRODUCTION

One of the characteristics of the child's world is fantasy, which takes place in many different forms and types, as sometimes children's lives fluctuate between reality and fantasy. Imagination changes noticeably as the child ages. The role of imagination in the child's world can be well seen in their plays. The child's desire for imaginative games causes the child to sometimes prefer a symbolic case to its original one (Mirzabeigi, 1997). In addition to the therapeutic role, imaginative

plays have a significant effect in the development of different aspects of personality, including social growth, self-esteem and growth in child speech power. In addition, nurturing the imagination power of children is particularly important in the mental growth as well as nurturing the power of creativity and artistic talents and can be effective in solving problems and performing innovative activities and diverse innovations (same: 54).

From the Piaget perspective, children in the age group of 2 to 7 years are in the pre-operative phase of growth segregation phases. At this point, they

learn to think of using symbols and imagery, but their thinking is irregular and irrational. Their thinking is very different from that of adults. The child is paying attention to the small range at this phase. When the child is active at this phase, the learning his cognitive process takes place quickly. In addition, Piaget has found that children learn symbols such as language at this phase and the best age for learning is 2 to 4 years. The role of pre-operative phase, for a child school counselor in this age group is difficult to see from the perspective of others. Children can only empathize with others when they feel and think like themselves. The best method for school counselors is to help the child acquire social skills so that children understand how their behavior affects others. The best way to do this is to play a puppet Show or play a role. When children are active in learning, they learn more. The most effective way of teaching social skills to children at this age is through artistic activity and play (Kaplan, 2006). Participating in creative drama activities contributes to the development of creativity, ingenuity and curiosity, teaching students the ability to question and empower, and transforms their self-awareness and imagination power (Annarella, 2000).

Creative drama expands a child's vision, enable him to recognize himself and discover his own personality, strength and weak points, linguistic and motor abilities, and special interests. It does not take long for him to develop the ability to control his emotions, ideas, and thoughts, and learns to spontaneously, quickly, and appropriately express and convey his ideas (Okoronkwo, & Okoronkwo, 2011).

While children's and adolescent theater have special differences with adult theater, but it has same quality in constructive elements and instruction. That is why the damages that threaten and undermine their existence, despite their different forms, stem from common roots. Existence of motion (mentally and physically), existence of dialogue (which forms the relationship of individuals), existence of participation that destroys false competitions through cooperation. Taking a role, allows the child to explore and experience different personalities. Seeing and being seen boosts self-confidence. Improvisation that allows for unexpected confrontation in an appropriate and timely manner emboldens the child's courage and strength and makes this gradual process more effective with the help of various exercises and activities.

Improvisation helps to motivate the child's mind by developing a creative questioning process and nurtures the child's intellectual courage and critical thinking, all of which enhance the child's personality, individuality and identity.

The need for creativity can be extracted from the definition of creativity. "The mental process leads to the solution, the idea-making, the conceptualization and the presentation of artistic forms."

What emerges from such a process is unique, authentic and innovative, and is capable of creating a solid and powerful personality. A personality that not failing by limitations and problems and is influential individual in the personal and social life.

Cognitive and personality components of creativity are: intelligence, fluidity, mentality or thinking that help generate different ideas and thoughts, flexibility, ingenuity, expanding the attention to details, composition and imagination.

Personality components include: self-confidence, self-esteem, risk-taking and acceptance, experience acceptance, welcoming to the unknown, willingness to confront and challenge. Types of theater that believe in freer performance forms and think of the audience-stage relationship wider are more capable. Types including environmental theater, creative drama, applied theater, invisible theater.

This study first addressed the concept of questioning necessity and examines its relation to critical thinking and creativity, and then focuses on the elements that are likely to create such a quality in child and adolescent theater. The following questions were presented in this study: What is the quality of the child's influence taking on the drama? Which of the drama elements contributes to the development of a child's creativity?

The main objective of this study was to examine the role of theater constituents (motion - dialogue - play and imagination) and their potential in nurturing the child's mind and mental health by reflecting on the effectiveness of creative drama in individual and community intellectual activation and thought production. Reflect on the necessity of creativity element existence in the sense that it creates individuality, distinction and awareness, and the particular ability of theater in its creation, formation and development. The necessity of applying theater as an indirect means of influencing the child's world in all of his teachings and the use of theater in the centers that the child

is associated in various ways. Research hypotheses include:

- Creative drama has an impact on the interest rate of children participation in group activities.
- Creative drama is effective in increasing speech expression power and ability of children.
- Creative drama affects children's motivation for group activities.
- Creative drama is effective in increasing children's concentration.

II. CREATIVE DRAMA

It is a system of drama that focuses on freer type of performance by the help of improvises, participation and group activities, beyond the determination and formality of classic performances without the use of a fixed text. Creative drama with a focus on the gradual process of working with the child avoids focusing on the outcome. The goal of creative drama is not to train actor for professional theaters. The main purpose of using drama in education is to focus on training and preparation. In this way, the process of sympathy and collaborating with the group members during the training period can have both educational and training aspects (Mccasline, 2011).

The application of the art-based drama "role-playing", motion, improvisation (self and others acceptance) and participation leading to understand the similarities and distinctions, prepare children for a constructive exposure to the world, utilizing the creative intellectual capacities. Children who go through such an experience, according to Bohm, can also better understand the differences and distinctions between events in real life and pass through the stage of fear of the unknown and the likelihood of mistakes becoming productive actors in society, but only with adherence to the gradual process governs the creative drama structure such abilities emerge in the child (Bohm 2002).

"Before the skill is the process. The process is the path in which the actor discovers the skills to be employed in the performance. There is not only one process. In fact, finding the right process for the right conditions is a skill (Harp. 2002).

Jan Ahart, the play writer, director and professor of theater university You write in the director's eye book. We are born poet, every child's face is evidence of this claim. But the fear of participation and expressing emotions continues to live in us. Ahart sees these conditions as a result of the gradual weakening of the poetic image of the

human mind at an advanced age. Theater introduces it, as the best way to discover, rehabilitate and its reactivity in human. In his view, every child is aware of the fundamental conventions of theater and its values intrinsically by understanding its dramatic instinct.

III. CREATIVITY

Creativity is one of the fundamental and constructive qualities of man. In the late 19th and early 20th centuries, the concept of creativity was taken in a new way. Until then, creativity was a kind of unusual and extraordinary ability that derives from a supernatural force. After much research, today creativity is no longer a supernatural force that is unique to unordinary individuals, but a potential capability for all human beings to thrive if the conditions are right. Creativity and its development are so important today, and are emphasized in almost all societies. Torrance states, to survive we need to foster creativity in our children because in this world of stress and psychological problems, there is no weapon other than creativity (Torrance, 1988).

Gilford defines creativity as a new thought, and it is composed of three divergent and one converging components. Mental fluidity - the flexibility and innovation of divergent and converging elements are controlling or monitoring and evaluating. While emphasizing the novelty element, Torrance points to the element of proportion in creativity. In his view, the principle of proportionality or utility relates to social and public efficiency (Gilford, 1950). Gilford argues that creativity must be considered as a kind of thinking, because creative idea, itself a kind of thought and imagination (Feldman, 1990). "Creativity is a new kind of thinking that is free from predetermined templates and therefore divergent," says Gilford. However, the definition of creativity goes beyond this discussion. In some other definitions, creativity is considered equivalent to problem-solving, which appears in various artistic, scientific, and social forms (Aghaie Fishani, 1998).

From a psychological point of view, "creativity" means to create something unique from something else. In other words, creativity means to increase or decrease a phenomenon and to transform it or to combine it with other phenomena, objects or things (Pirkhaefi, 1991). Therefore, creativity is a mental process that is unique and inventive. The concept of creativity in the past has insisted on its inheritance, but the new view of creativity has

made it acquisitive and makes its actuality and crystallization possible through education. Psychology and education research suggests that the beginnings of childhood creativity are in pre-school age. At this age, a new relationship is emerging between the thinking and practice of children, and the child strives to understand the wonders of the environment around him. This learning and recognition is more happens through practical experience (Jenkinson, 2001).

In the last few decades, there has been a great deal of research into creativity, showing that creativity can be both educated and nurtured. Torrance writes: Over fifteen years of experience in studying and teaching creative thinking, I have seen evidence that creativity can be taught (SabetMoghaddam&Bahrami, 2011).

Drama is one of the development areas for childhood creativity. Using drama as a way of expressing and understanding emotions is likely to prevent many behavioral disorders. This creates conditions for people to think without concern and create new ideas and foster creativity.

Creativity and Drama

Theater education (drama) is still a relatively new field of science, so there is a clear need to conceptualize the elements and factors influencing theater education (drama) in the field of developing children's creativity. The question is what aspect of drama education fosters children's creativity and how does the environment support children's creativity?

In the creative theater education environment, children are exposed to rich experiences and their active role in learning is confirmed. Interaction is an essential part of the learning process that transforms learning into a collective activity. The creative environment reinforces the child's imagination and intrinsic motivations and enables the development of collective creativity. According to Kim's (2010) research, creativity development in children should be considered at two levels. First one is the individual creativity and then the group creativity of all children with each other.

Collective Creativity

Researchers in the field of creativity study this issue in two categories:

Individual approach: where creative people study their creative ideas and processes.

Socio-cultural approach: relying on human ideas and mindsets as an integral part of their surroundings (Sawyer, 2012)

Creativity is not necessarily an individual attribute and talent but it can have a collective attribute as well. Group creativity has interactive and dialectical aspect. However, even if creative people are connected to the social and cultural environment around them, their creativity (creative individuals) is still different from the process of collective work-based creativity. In group creativity, creative ideas are the result of group collaboration.

Kurtzberg (2005-) points out that the study of group creativity often involves an attempt to identify group creative potential. Since group potential depends on the skills of those in the group, most studies aimed to explore the relationship between individual potential and group creativity. The drama process is the result of creative relationships and the exchange of thought and action between the members involved in the group. Creativity develops in a safe and open environment while reducing creativity discipline and force.

Research shows that because of their collective nature, group creativity is much more susceptible to the creation and innovation of new ideas. When one member's opinion group can lead to another member's idea, the likelihood of new innovations will arise. Social interaction is considered as an impactful factor of creative process. The drama not only enables the development of social skills but also enhances the sense of cooperation and support within the group and the individual.

In the play, fictional roles, time, and space help children exchange their percept with themselves and other participants in an aesthetic way. The interdisciplinary conference (future academy), titled "Promoting Creativity in Drama Education," was held by the Helsinki University teacher training group in 2016, and drama addressed as a substitute for traditional teacher-centered teaching.

One of the most important factors in supporting children's creativity is the positive atmosphere of the classroom, which is closely linked to the teacher and child interaction. In such a relationship the presence of an instructor is required. Presence means abandoning the usual social role, full focus, and participation in the classroom dramatic interaction (Junker, 2015).

Research has also shown that environments that encourage children to be active, independent, and express their ideas and opinions are very effective at creating and supporting creativity. According to a study by researchers (Salomaa, Toivanen,

&Halkilahti, 2016), creative learning environments in drama consist of six different factors:

Instructor as role model, learning conditions, participatory learning, child-centered learning, flexibility in time use, and play like movements in development of drama "sense of security" (future academy, multidisciplinary conference on promoting drama creativity teaching) forms an important part of the child's growth process. Children need to trust their team and their instructor. Belonging to a group affects their self-confidence and thus their ability to learn and supporting others (Anna Lehtonena, 2004).

Among the unique features of theater that lead to increased recognizing and understanding of humans:

1. **Flexibility:** that allows memory and imagination the ability and power of free and unlimited movement to play freely, past and future (releases memories and imaginations).

2. **Creating Duality and Dualism:** In the subject that comes to the scene, it is one of the characteristics that make it possible for the character to watch.

3. **Magnifying Characteristic:** that exaggerates everything and makes everything visible and allows us to see things that without it escaping in a smaller or farther form from our view.

4. **The Special Function** of the therapist lies in playing, seeing and listening. I look. See myself. I talk and listen to myself. I think about myself. For this reason, it is action drama that reflects human behavior (Jones, 2007).

On the other hand, researchers believe that theatrical training of thinking and memory formation as well as emotional expression dramatically increases the flexibility of thought and stimulates consciousness, creativity and self-consciousness (Jensen, 2004).

By analyzing the elements of the drama creator, we will discuss the way of these elements affecting the child and his creativity enhancement.

IV. IMPROVISATION

It is a free set of actions, responses, and reactions that are created quickly and in an instant, and are not pre-formed. Applying improvisation is exploring in the imagination field, releasing intuition, and helping the actor get to the point a part of the casting process, occurs beyond the actor's self-consciousness. Improvising the mind with its proper reaction to the moment, expresses its own view and narrative. While many

scholars have emphasized the need for deep awareness of prior knowledge in the field to be explored, many scholars also highlight the deterrent effect of earlier learning on the creative process (Khosronejad, 2003).

Improvising in the sense of producing ideas and finding solutions transforms the child into a thoughtful and active creature and removes him from intellectual inactivity. There are four essential conditions in improvisation that arise in the context of a subject, a character, a condition, or a situation. Careful observation of performance - action selection - quick decision-making and finally applying theses practiced in many possible ways ...

The first to notice the unique value of children's drama was "Giacopal Moreno" (1889-1974). A Romanian psychiatrist that drama therapy influenced by his earlier attempts at theater. In the preface to his book, *The arousal theater or the improvisational theater* (1921-1923) (Spolin Viola, 2010) considers spontaneity a complete interpretation of the nature of theatrical event, and four attributes are contemplated for such a theater.

- Removing playwright and play writer.
- Audience participation means theater without audiences where anyone can be a participant and at the same time an actor.
- Actors and audiences are the only creators of the work.
- Removing the old scene form and creating an open scene.

Russian actor and director Constantin Stanislavski (1863-1938) believes that "art begins when there is no role" when only "I" exists under given conditions of drama (Agha Abbasi, 2012).

Confronting this great mystery leads to the formation of character and subjectivity in improvisational way.

"I am sketching a situation and suggesting how to start a scene," says German film director Thomas Ostermaier (1968) and (artistic director of the Shawbonetheater in Berlin) on improvisation. I actually push the actors into the water, but then they have to swim. I show the way but they have to find it.

Undoubtedly, the importance of improvisation is not only as a dramatic element but also as a way of thinking and acting in the child's life. The process of improvisation consists of a set of questions and answers. These questions and their associated

answers form the path and context of the performance. For this reason improvisation is one of the theatrical possibilities in questioning. For having a questioning and critical spirit, it is essential to have creative approach to the issues. Creative thinking is produced when one abandons assumptions and seeks a new perspective (Bohm, 2003). Such an approach is feasible in improvisation, because there are no determined improvisations.

Professor Mathew Lipman, Professor of Philosophy, University of Colombia in 1969 presented a philosophy project for children. Teaching the way of thinking in childhood is considered as an essence in his project.

Lipman believes that any relationship with the child should be transform to a set of questions. He distinguished the role of art in forming organized thought and enhancing communicative-expressive and research-conscious abilities in children.

Improvising while freeing the child also helps to regulate his mental activities, in other words, improvising while releasing the inner energies of the child, putting him in a new order, which one of the essentials is group coordination while maintaining and continuing independence and difference.

Bohm believes that the quality of order is not subjective and intrinsic to taste as expected, but can have an external basis. While he describing this process explains a creative process in which, in the course of a creative cognitive practice, man generally becomes aware of a series of significant differences, followed by a series of new disciplines, which in turn reveals its new structures.

The need to create order is a mental state through which one can continuously monitor the order in which the realms are concerned, and this is not possible unless the mind is in a state of creativity and innovation, not in a state of mechanical behavior and habits. Monte Surrey clearly recognizes the existence of freedom necessary for order.

"Discipline must be taken out from the heart of freedom. A disciplined individual is not one who is artificially seated like a dumb man in a corner or like a paralyzed person without movement" (Samadi, 1991).

The drama, while removing obstacles and disruptive factors in the structural order of the mind, allows involved children to understand beauty.

Improvisation is an activity based on thinking and questioning, but not on immature thinking, from

point-to-point thinking and from branch-to-branch or from idea to idea that will lead to child wandering (mental disorder).

One of the great disadvantages of this type of thinking is that the mind is moved from point to other point without systematic overview. The child's thinking in improvisation is focused on his lateral thinking (model shifting within a modeled system).

Lateral thinking is both the mind's attitude and a set of defined ways. That is, one wants to look at things in different ways and accept that each way of looking at things is just one possible way and knowing when it is needed. It is moving from one fixed model to another (De Bono, 2013).

Text in Creative Drama:

Since creative drama is based on improvisation, the text finds unfixed structure. The French writer and philosopher and theorist Rolan Bart (1915-1980) believes that text is an experience in activity course and should not be regarded as a defined subject. (Allen, 2003) Bart sees text as a space where language does not dominate any other language, a space in which all languages flow. (Barrrt, 1980) says, continuous practice in the drama results in the creation of a text that ultimately lacks a clear author.

The French philosopher Jacque Derida (1930-2004) points to the absence of a definite center in the text in the discussion of structure. In the structure there is always a desire to play in the center. The concept of structure is centered on the concept of a free play that is based on context, a free play that is based on a kind of fundamental and definitive assurance that lies beyond the scope of this fluid and free play (Derida, 2009).

The structure always tends to replace another center with the previous one. The creative drama also lacks a fixed structure and variability of the text production process, the possibility of playing different ideas that can each become a central theme, and other text production. The similarity of Gerard Genette theory (1930) and the text in creative drama relates to the focalization or viewing angle of the text. In one specific context and subject, one can interpret a narrative from different angles and create multiple narratives. The collaborative feature of creative drama makes it possible to produce and reproduce text on a continuous basis. So it can be assumed that the person playing the role is writing a text and all participants are contributing in this writing.

Paul Maichel Foucault (1926–1954), reflecting on hermeneutics, believes that a work is not having ultimate meaning, and that everyone will have his own interpretation of a text, and that this interpretation will find itself against this force. That interprets itself infinitely (Foucault 2002). As such, different texts are produced and reproduced through creative drama, and each participant can be a textual producer from their own interpretative perspective.

Play

Playing is any kind of activity that the child willingly and enthusiastically performs, and play is the most natural way of learning for the child. Playing for the child is about discovering, experiencing, innovating and adapting to the environment and the factors in it (Monte Sur Maria, 1893).

The definitions of the play are examined under four headings according to what the play emphasizes:

1. Emphasis on the biological aspects (Herbert Spencer - Surplus energy)
2. Emphasis on the character (Freud - problem solving and the pursuit of pleasure)
3. Definitions of the play with emphasis on Erikson's living space - its performance and the effort to coordinate the physical and social processes of which the individual is a part, playing with others and the role of group plays in social adjustment.
4. Play definitions emphasizing the social - cultural aspect of John Whiting ("status envy" - desirable identity - the influence of family status and social structure on child choice in plays).

Types of Plays

Piaget splits the play into three main categories:

1. Practice games that the general meaning of these games is the same as in English play, which differs from the game. This term means fun activities with physical skills.
2. Symbolic games are those games that every child creates their own, and there is usually a lot of imitation in these games.
3. Rules games - are social games that have rules, which all members of the group accept (Landreth, 1990).

This general classification provides the following types of disaggregation:

- Sensory-motor games:

These games help strengthen the five senses and move of the muscles and organs of the child.

- Imitation games:

There are games that the child learns by observing the behavior of close relatives and recognizing symbols. Imitation games are a reflection of what the child sees around him.

- Dramatic games

In these games, emotions, needs and emotions of child emerged. While imitating the behaviors of older adults, the child senses that by using their belongs make their games more realistic. In these games, the child plays different roles. Dramatic games are games in which elements of the drama are visible in them, as the more elements are found in these games they are more dramatic games (Kianian, 2007).

- Symbolic games

At the age of three, the child uses unrealistic objects to represent reality. By the age of three to five, the symbolic games seen within the dramatic plays have gradually grown to peak around the age of six.

- Educational games

The purpose of these games is to enjoy the activity of the child and to provide opportunities for interaction with the environment. (Using Lego to get acquainted with math concepts)

- Creative games

In these games, the child expresses his thoughts and feelings through the creation of the game. These games are a reflection of the child's ingenuity and creativity. As Singer points to a child's play, the child has to answer questions in order to form and complete the game (on the play journey, the child has to think about how to travel and visualize which device for travel (Singer, 2009).

The drama utilizes the characteristics of the game, including the creative presence with other children as well as children's tendencies to imitate and replicate adult affairs and adherence to adult behavior, creating a highly influential way of training indirectly. The base of personality formation is to reaching self-awareness. But in order to be able to walk in self-awareness, the child must be in the field of social relations (Pour Rezaeian, 2013).

Dramatic plays and child role-taking are very effective in enhancing and improving the child's personality. Role-playing allows the child to play multiple roles and self-evaluate each image according to his role.

The changes the child makes to the roles he is taking are in addition to providing the field for the

initiative is the best source to discover his tastes and interests as well as the aesthetic foundations in his institution.

Involvement in the role-taking and dramatics process, if properly guided, helps the child gain a new understanding of themselves, the other, and the environment around them, by understanding the distinguishes between themselves and others, between the real self and the dramatic self, and the other. By having such an experience, children can better understand the differences between events in their real life and become productive actors in society by passing through the stage of fear from the unknown and the possibility of error (Bohm, 2012). On the other hand, the child by playing different roles, dramatic games and present different characters, get familiar with several images of the people through imagination and feeling. Experience of such quality is capable of passing the child from loneliness and preparing him for future roles.

On the other hand, role playing is also a game development. According to Richard Courtney, play, performance and thinking are interdependent. The mechanisms by which a person measures reality are relieved of anxiety and govern its environment (Mccasline, 2012).

Plays provide the perfect opportunity to develop the imagination, collaboration, release of emotions, and are the perfect starting point for the child to enter the play field. Play interacts with conceptual drama that goes beyond merely entertaining and enjoying and becomes a form of educational play that drives children to change in the ethics, behavior, and indeed diverse aspects of their personality (Amini, 2012).

Piaget believes that play is an area in which the child realizes his penalties without fear of supervision (Pooourrezaiyan, 2013).

Anton Makenko (referred to as the father of pedagogy) has focused on the effects that play has on the child's responsibility, saying that play is not directly related to social goals. Its relationship is indirect. Play makes people accustomed to the physical and mental struggles necessary to work. Investigating games is also important in terms of movement and growth in the child. These movements, which gradually produce (dramatic) movements, are potentially embedded in games.

Movement

Humans need movement in order to communicate. Communication is all of the ways in which one's mind can affect the other's mind. This act is not

only with writing or speaking but even with music - visual arts - theater, and all practical human behavior (Tavakol, 2009). Body movement is like a communicative media. Before move is seen in appear, is the interior that is the under the influence of the unconscious (Rahimi, 2013).

Aristotle (323-384-PM) provided the most detailed explanation of the movement. Like other philosophers, he considered movement to mean any change in body. Aristotle divided the movement into two categories: outer and inner. The same belief in the book of his poetry techniquemakes the form and nature of the drama and the role.

Heraclitus the Greek philosopher (470-530 BC) believed that everything was going on in nature and that everything was constantly subject to change. Philosophers called this process of change in present bodies in nature, movement.

Movement is the element on which the play is formed and creates "body language". Research shows that only 0.07 of the concepts are expressed in the form of oral words. Much of the information is conveyed through a complex combination of appearance, body posture, body movement, look, and facial expressions (Rahimi, 2013).

Children enjoy the physical expression of their feelings and opinions. Preschoolers use their bodies to express the strongest emotions and communicate their needs and desires. A rhythm that is an element of movement, it gives the child enjoyment with the song, experiencing dynamic changes - contradictions -fast and slow- high and low - characteristics that make us sensitive to everything around us. By measuring the time and place of the child, he is aware of the boundaries and laws that ultimately empower him to adhere to other laws (Mccasline, 2012). In this way, movement and body language help the child's diverse and multiple expressions. In practices such as pantomime, body language is the dominant language of the child in providing meaning and forms another form of speech.

But the child needs to be subjected to practices in order to achieve sustained and timely dramatic movements, and his instinct and uncontrolled movements transforms to consciously organized movements.

Participation

The child in the scene is confronted with different dialogues that sometimes reveal commonalities and sometimes intellectual differences. He experiences in theater that disagreement with one

individual and idea does not lead to conflict, confront, deletion and rejection that leads to cognition and intellectual reflections. The lack of prejudice and judgment in children reinforces such an outcome. Participating in theater is one of the important aspects of influencing the child's mental world. "Participatory thinking" is a form of understanding and thinking that everyone shares in what happens, even if it does not explicitly share (Bohm 2002: 124).

Participation not only means physical presence and participates in the scene but also mental involvement with the idea, tendency to influence it, and its continuity or deformation in the mind and the larger dimensions.

The medieval philosopher Thomas Aquinas's definition of participation well illustrates the scope of this concept. "The light we see on earth shares us with the sun's light." Improvisation is one of the theatrical possibilities of questioning. The absence of a fixed text that leads to the freedom to create fluid text creates an effective combination of thinking, creativity, accuracy, speed and participation.

Measuring Tools

In this research, a researcher-made questionnaire with 25 questions was constructed based on Likert scale and its reliability was calculated based on Cronbach's alpha using SPSS software. Reliability was obtained as 0.93% which was estimated at acceptable level. The questionnaire questions were designed based on five components of power and style of expression, interest in taking part in artistic activities, interest in participation, increased concentration, and increased motivation. The validity of the test was evaluated and confirmed formally and substantially. Reliability or validity was also confirmed by the Cronbach's test.

The study population consisted of all 5-7 year-old children in pre-school district 7 of Tehran. The sample consisted of 25 children 5-7 years old, which was selected by non-random and accessible (targeted) method.

V. DISCUSSION AND CONCLUSION

Table 1 - Paired t-test to examine pre-test and post-test differences in power and speech expression variables

Variable	Stage	Mean	Standard deviation	t	p-value
Expression	Pre-test	12/15	4/18	3/76	0/004
	Post-test	15/60	4/22		

The results of Table 1, to examine paired t-test for

differences between pre-test and post-test on the power and speech expression showed that the score of children in the pre-test was 19/20 which increased to 15/60 in the post-test and this increase is statistically significant ($p = 0/004$).

One of the most complex stages of a child's development is his mastery of the language. The child can communicate with the world around him by speaking. Language enables the child to express his needs and desires and share his inner feelings and emotions with his parents. Since speaking is behavior that drives the child from "self-centered" to socialization, any problem in this area can prevent the child from the process of growth, development and social life. Speech ability is a skill that must be learned in child that its speech development depends on the evolution of the articular organs and its environmental stimuli. During the first six months of life, the baby is only capable of producing sounds without meaning from the mouth. Typically preparation for word imitation begins at the end of 1 year. One of the goals of creative drama is to increase the power of expression. A five-year-old kid speaks fluently by considering grammar and can usually express his feelings by properly mimicking his voice, but he still has difficulty pronouncing some letters such as "S", "F". The child memorizes and read simple and childish poems enthusiastically. He likes to tell him stories or tell the story himself. He plays with his peers. During the game he talks to himself and tells the story. He knows full name, age, gender and address of where he lives. He understands the meaning of tangible objects and phenomena as he sees and uses. But he constantly asks about abstract words and concepts like goodness, justice, cruelty, and sometimes he uses them inappropriately. He enjoys subtlety and riddle.

Table 2 - Paired t-test to examine pre-test and post-test differences in interest in participation

Variable	Stage	Mean	Standard deviation	t	p-value
Participation	Pre-test	10/20	4/18	3/76	0/004
	Post-test	4/22			

The results of Table 2 show that the score of children in the pre-test was 10/20 which increased to 15/60 in the post-test and this increase is also statistically significant ($p = 0/004$). Not too long ago, group games played a crucial role

in childhood, and many families were unconsciously teaching their children valuable group and cooperative lessons. Today's studies showed that power of learning and understanding in child as well as capability to solving problem increases through performing and repeating group games. Because in these games, the child gradually learns that goal-sharing and participation are of great value because otherwise the game will not last more than a minute (for example, consider situations where two children in the park intend to ride on a swing at the same time), it is very obvious that this is not possible, but from the child's perspective, the solution must be sought, and this is where the child must learn to cooperate and participate because otherwise it becomes an adult who always wants to be first, and wanting to win without turn-taking or participation.

Table 4-71- Paired t-test to examine pre-test and post-test differences in concentration

Variable	Stage	Mean	Standard deviation	t	p-value
Concentration	Pre-test	12/20	4/19	3/89	0/008
	Post-test	4/29			

Based on Table 4-71- paired t-test for examining the difference between pre-test and post-test in the concentration, score of children in the pre-test was 12/20 which increased to 18/60 in the post-test and this increase is also statistically significant ($p=0/.008$).

Table 4-72- Paired t-test to examine pre-test and post-test differences in motivation variable

Variable	Stage	Mean	Standard deviation	t	p-value
Motivation	Pre-test	12/40	3/18	3/36	0/004
	Post-test	4/22			

Table 4-73- Paired t-test to examine pre-test and post-test differences in total score

Variable	Stage	Mean	Standard deviation	t	p-value
Total score	Pre-test	14/23	2/18	3/49	0/005
	Post-test	2/22			

The results of Table 4-72- show that the score of children in the pre-test was 12/40 which increased to 18/70 in the post-test and this increase is also statistically significant ($p=0/.004$).

Motivation is defined as the empowering, driving, and sustaining world of behavior. Motivation is a tendency or desire to act in a particular way, and motivation is a special need or request that drives motivation. In fact, motivation is the cause and the reason for behavior. The reasons why we do some behaviors but not others are our motivations. Motivation and motivating are often used synonymously. However, the motivation can be more accurate than the motivating. Motivating is considered as a generative factor of behavior but motivation as a specific cause of a particular behavior. For example, when we ask why a person behaves in a certain way, we look for that motivation. The term motivation is used more to refer to human behavior. "Motivation is used to determine the belief or the desired outcome of a behavior," says Russell.

Participating in creative dramatic activities contributes to the development of children's creativity, ingenuity and curiosity and teaches children curiosity and questioning skills and enhances their imagination power. Creative drama also broadens the child's insights and enables him to recognize himself and find his strength and weak points and to recognize his motor and expressive capacities and abilities. Happiness and joy is a feature of creative the drama. The shortness of intervention sessions and the limited sample of 5-7 year-old children in Tehran kindergartens suggest the necessity of research on 6 children to be cautious in generalizing the results. Therefore, it is suggested that the findings of the present study be investigated in other samples with different demographic characteristics and with longer interventions in subsequent research. Increasing the length of the intervention period can provide a clearer response to the instability of the results at the follow-up stage and add to the richness of the data obtained in the present study.

Also, it was not possible to compare the method used in this study with other effective methods and approaches in children's creativity, which is recommended for further research.

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